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VOL. 40—No. 14

SATURDAY, APRIL 5, 1862

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ST. JAMES'S HALL.

NEW PHILHARMONIC CONCERTS.

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Programme of the First CONCERT, MONDAY EVENING, April 7, and PUBLIC REHEARSAL on SATURDAY AFTERNOON, April 5. Part I.:—Overture, Egmont (Beethoven); Romanza, "Vanne diace," M^{lle}. TITIENS (Meyerbeer); Concerto, in D minor, Pianoforte, Miss ARABELLA GODDARD (Mozart); Cavatina, "Bell'raggio," M^{lle}. TITIENS (Rossini); Symphony, The Scotch (Mendelssohn). Part II.:—Choral Fantasia, Pianoforte, Miss ARABELLA GODDARD (Beethoven); Cavatina, "Com'è bello," M^{lle}. TITIENS (Donizetti); Overture, "Oberon" (Weber).

Price of Single Tickets for the Concert—Stalls, 15s.; first row Balcony, 15s.; second row, 10s.; other Seats, 5s., 3s.; Gallery and Area, 1s. For the Public Rehearsal—Stalls, 7s.; Balcony, 5s. and 3s.; Gallery and Area, 1s.

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HOWARD GLOVER'S Popular Operetta of "ONCE TOO OFTEN" will be performed for the last time this season at Mr. BENEDICT'S BENEFIT,

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Hortense de Caylus	Miss EMMA HEYWOOD.
Count Marcellac	HERR REICHARDT.
			AND	
Baron Pompernik	HERR FORMES.

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MR. APTOMMAS announces that he will give Six Performances of HARP MUSIC, from all the best Composers, at 16 Grosvenor Street (by the kind permission of Messrs. Collard & Collard), commencing on April 29, at 3 o'clock.

Prospectuses, and Subscribers' list, at the Music Shops.

MR. DEACON'S SECOND SÉANCE of CLASSICAL INSTRUMENTAL MUSIC, will take place on Tuesday, April 8, at 16 Grosvenor Street, W. (by the kind permission of Messrs. Collard), commencing at three o'clock.

PROGRAMME.—Quintet in C, Mozart; Sonata in B flat, Violoncello and Pianoforte, Mendelssohn; Sonata in G, Op. 30, Violin and Pianoforte, Beethoven; Pianoforte Solos, W. S. Bennett and Weber; Pianoforte Sextet, in E flat, Opus 10, No. 7, Mendelssohn's Overture to Ruy Blas, and Auber's Overture to Masaniello.

EXECUTANTS—M^{rs}. SAINTON, CARRODUS, CLEMENTI, H. WEBB, PEEZE, C. SEVERN and DEACON.

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PHILHARMONIC SOCIETY.—THIRD CONCERT.

At the HANOVER SQUARE ROOMS, on Monday Evening, April 7. Orchestral Pieces.—Haydn's Sinfonia in E flat, letter T; Beethoven's Symphony in A, No. 7; Mendelssohn's Overture to Ruy Blas, and Auber's Overture to Masaniello. Herr JOACHIM will perform a Violin Concerto of Molique, and a Solo.

Vocal Performers—Miss LOUISA PYNE and Mr. SANTLEY. Conductor—Professor Sterndale Bennett.

Tickets, 15s. each, to be had of Messrs. Addison, Hollier & Lucas, 210 Regent Street.

MISS ARABELLA GODDARD begs to inform her Friends and Pupils that she has REMOVED to No. 26 Upper Wimpole Street, Cavendish Square.

No. 14.

THE VOCAL ASSOCIATION.—St. James's Hall,

Wednesday, April 9, at 8 o'clock.—"THE LILY OF KILLARNEY."—First time in the Concert Room.—Selections from Mr. Benedict's "THE LILY OF KILLARNEY" (by the kind permission of Miss Louisa Pyne and W. Harrison, Esq.).

Artists: Mesdames BANKS, AUGUSTA THOMSON and LEMAIRE; Messrs. TENNANT and SANTLEY. Choir of 200 Voices. Accompanist, HERR WILHELM GANZ. Conductor, Mr. BENEDICT.

In the first part of the Concert Herr Ernst Fauer will introduce the following from his "Historical Representations on the Pianoforte":—Aria, Allegro and Presto (Scarlati); Sonata, in A major, Vivace-Allegro (Paradisi); Nocturne (Field); Barcarole, Op. 60 (Thalberg).

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The ANNUAL PERFORMANCE of Handel's MESSIAH will take place at St. James's Hall on Friday Evening, April 25, to commence at 8 o'clock.

Principal Vocalists: Mad. LEMMERS-SHERBINGTON, Mad. GUBERABELLA, Miss ELEONORA WILKINSON, and Mad. WEISS, Miss LASCELLES, and Mad. SAINTON-DOLY; Mr. WILBYE COOPER, Mr. WIFFIN, Mr. T. A. WALLWORTH, Mr. LEWIS THOMAS, and Mr. W. H. WEISS. Principal violin, Mr. WILLY; trumpet obligato, Mr. T. HARPER; organist, Mr. E. S. HOPKINS. Conductor, W. S. BENNETT, Mus. Dr.

Tickets, 10s. 6d., 5s., and 2s.; to be obtained at the Hall, and principal Music-sellers.

STANLEY LUCAS, Sec.

MISS SAUNDERS has the honour to announce that her

FIRST CONCERT will take place on Saturday, April 12, to commence at eight o'clock, at the Queen's Concert Rooms, Hanover Square.

Vocalists: M^{lle}. PAREPA, Miss SAUNDERS, and Mad. LEMAIRE; Mr. SWIFT and Sig. NAPPI. Instrumentalists: Herr WILHELM GANZ, FRAULIN KINDFLEISCH, Master FRANCOIS AESSCHER, and Mr. FREDERICK CHATTERTON. Conductors: Mr. BENEDICT, Herr GANZ and Sig. ALBERTO RANDEGGER.

Numbered Stalls, 10s. 6d. each, or three for 25s.; Stalls, 5s. each; to be had at the principal Music-sellers, and of Miss Saunders, 1 Craven Place, Kensington, W.

M^{rs}. JOHN HOLMAN ANDREWS has the honour

to announce that her Singing Classes (for Ladies only) commenced at her Residence, 50 Bedford Square, on Thursday, April 3, and will be continued during the Season.

M^{lle}. GEORGI will Sing at Great Bardfield on the

7th, Chelmsford 15th, Colchester 16th, and Bury St. Edmund's 17th April. All applications for Engagements to be made to Mr. Jarrett, Musical and Concert Agent, at Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 244 Regent Street, W.

M^{lle}. GEORGI will Sing at HERR DERFFEL'S

MATINEE, THIS DAY (Saturday, April 5). All applications for Engagements to be made to Mr. Jarrett, Musical and Concert Agent, at Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 244 Regent Street, W.

M^{rs}. HELEN PERCY will Sing HENRY SMART'S Popu-

lar Ballad, "THE LADY OF THE LEA," at the Beaumont Institution, on Tuesday, the 8th, and Myddelton Hall, Thursday, the 24th April.

MR. GEORGE HOGARTH, Secretary to the Philhar-

monic Society, begs to announce that he has Removed to No. 1 Bloomsbury Square, W.C.

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to announce that she has Removed to No. 1 Bloomsbury Square, W.C.

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HERR OBERTHUR begs to inform his Friends and Pupils that he has Removed to No. 7 TALBOT TERRACE, Westbourne Park, W.

March 18, 1862.

Mlle. LOUISA VAN NOORDEN, Prima Donna of the Theatre Pagliola, Florence, will ARRIVE in Town for the Season 1862, April 15.

All Communications, respecting Engagements for Concerts, Oratorios, Soirées, &c., may be addressed to Mr. F. E. Van Noorden, 115 Great Russell Street, Bedford Square.

THE SISTERS MARCHISIO.—The celebrated vocalists, Mlle. CARLOTTA MARCHISIO (Soprano) and Mlle. BARBARA MARCHISIO (Contralto), will RETURN to London for the Season the last week in April. Applications relative to Concerts, &c., to be addressed to Mr. Land, 4 Cambridge Place, Regent's Park.

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Reviews.

"*Carolings at Morn*," for the pianoforte—by THÈCLA BADARZEWSKA (Oetzmann & Co.). There is no harm whatever in this piece! Birds and huntsmen are graphically suggested, with "Echo" to help them out, now mocking the feathered bipeds, now the unfeathered. There is no harm whatever in this piece. We like its "carol," and we like its horn-blast. Every point is clear in it; there is no mistake about it; there is no harm in any part of it—none whatever—none.

"*Vocal Compositions*," Solos,—*"Come Home," "Prayer for Peace,"* and *"Placido Zeffiretto"*—by WILLIAM VIPOND BARRY (Author's Property). We hope Mr. William Vipond Barry is not bitten by the spider of Schumannism, for he has genuine musical feeling; but really in the above songs, and especially in *"Come home"* (which, in a sense of harmony, is not inaptly termed *"The Lay of the Dying one"*), his accompaniment offers as much to object to as to admire, and is altogether over-written for so unimportant a piece. Here, for example, is one point among several that might be cited, decidedly more Schumannistic than sensible:—



—with every respect to the late Schumann, who, though always sensitive, was not always sensible. The words of this song, by Mr. Barry himself, are full of sentiment. *"Prayer for Peace"* is also tormented in the accompaniment, which is over-elaborated for the matter in hand; nor can we altogether approve of progressions such as the subjoined (others might be adduced):—



The German title of the song is *"Gebet um Frieden;"* and both German and English versions of the words are given. Although not superior to its companions in its general tendency, we prefer the Italian *arietta*, because both melody and accompaniment flow more naturally—flow more naturally.

"*Six Secular Songs*," the music by FREDERIC C. ATKINSON (Joseph Williams). One only has come to hand, namely, a setting of Moore's stanzas commencing—

"When thou art nigh it seems
A new creation round;
The sun hath fairer beams,
The lute a softer sound."

They are set with feeling—with feeling.

"*Sous le Balcon*," serenade, *pour piano*; *"Invitation à la Polka,"* morceau de Salon, *pour piano*—JULES SPRENGER

(Ashdown & Parry). There is more substance (substance) in these little pieces than is ordinarily to be met with in such "*ephemerides*." In the *"Invitation à la Polka,"* although its Spohr-like harmonies and progressions are not invariably handled with Spohr-like purity, the themes are charmingly quaint, and the whole treatment of the piece exhibits a freshness and piquancy quite grateful in this period of general staleness. (We live in a cheesy period—cheesy.) *"Sous le Balcon,"* though not equal to its companion, is still to be commended, as a total, for its comparative unconventionality. — *"Lilian,"* *melodie, pour le piano*; *"Gently,"* *bluette de salon*, composed for the pianoforte—E. AURELE FAVARGER (Robert Cocks and Co.). Neither *"Lilian"* nor *"Gently,"* neither the *Melodie* nor the *Bluette de Salon*, would be likely to spoil the healthy appetite of an alderman, if played by rose-tipt fingers during the hour (or hours) of repast. The *Melodie* is a wholly innocent song without words, to describe which we are without words. *"Gently"* (if "gently" polked to), after the hour (or hours) of repast, would not be likely to give an alderman corns.

"Constancy," Ballad, words and music by OWEN HOPE (J. H. Jewell). A ballad of some water.

"Valse Brillante," for pianoforte, composed by JOHN WILSON (Chappell & Co.).—*"La Grace,"* *Morceau de Salon, pour piano*, W. OLIVER CRAMER (Ashdown & Parry).—*"Coralie,"* Mazurka for the pianoforte, by HENRY CHARLES BANNISTER (Do.). *"La Grace"* has grace, if not originality; there is some vigour, if little fresh thought, in the *"Valse Brillante;"* and there is a certain quaint tunelessness in the first part of *"Coralie,"* which is hardly carried out in the second.

"Edith," Romance for the pianoforte, by GEORGE FORBES (Ashdown & Parry).—*"Fantaisie Arabesque,"* *sur la balade Ecossaise*, *"Bonnie Jean;"* *"Galop Ideal;"* *"Arabella,"* *melodie de salon, pour le piano*, by Dr. FERDINAND RAHLES (Augener & Co.).—*"La Gondolella,"* barcarolle for the pianoforte, by HENRY CHAS. BANNISTER (Ashdown & Parry).—*"Welsh Fantasias,"* for the pianoforte, composed by BRINLEY RICHARDS (Robert Cocks & Co.).—*"Rosalie the Prairie Flower,"* by H. W. GOODBAN (Ashdown & Parry).—*"Edith"* is unpretending, pretty and well written, but without much romance about it. Of the three pieces of Dr. Rahles the best is perhaps *"Arabella,"* though even that is *tant soit peu* commonplace; the *fantasia* consists of the Scotch ballad of *"Bonnie Jean,"* with variations and a commonplace *coda* in galop measure; the *"Galop Ideal"* is made ideally ugly by the insertion in the principal theme of certain small notes as *apoggiaturas*. *"La Gondolella"* is quaint and pleasing, like the other little piece by the same composer, which we noticed erewhile. Mr. Banister should progress. *"Welsh Fantasias,"* No. 1, based upon the spirited and truly national *"March of the Men of Harlech,"* is one of Mr. Brinley Richards's most effective, vigorous, and highly finished pieces. It belongs to a series of two, and its second title is *"North Wales."* If *"South Wales"* turn out as good we shall be glad, and the publishers may rejoice. *"Rosalie"* is an unaffected and well-knit little fantasia, on the air generally known as *"The Prairie Flower."*

"Piana," *Grand Galop de Concert, pour piano*—ADOLPH GOLLMICK (Ashdown & Parry). One of those dance pieces, *"de salon,"* showy and brilliant, without being difficult—graceful, correctly written, and without a vestige of affectation—of which Herr Gollmick has produced so many attractive examples, the one under notice being by no means the least attractive of the series.

FERDINAND HILLER'S NEW OPERA.*

On Saturday, February 15th, the new four-act opera, entitled *Die Katakomben*, the words by Herr M. Hartmann, and the music by Ferdinand Hiller, was produced for the first time at the Ducal theatre, Wiesbaden. It is really quite an event for the management of a German Court theatre to decide on producing the unknown work of a German composer, and to do everything in its power to render the performance and the *mise-en-scène* worthy of the work. Not only the composer, but German music itself, owes a deep debt of gratitude to the Baron von Bose, Intendant of the Wiesbaden theatre, for having opened a path for a German opera, which, doubtless, will continue to enjoy the same success which has hitherto distinguished it.

This work requires, it is true, an audience still capable, in every respect, of a serious frame of mind, that is, with respect to the purport of the drama, and especially the music, and whose appreciation of sterling beauty has not yet been deadened by modern Italian effect-music, and French spectacle-opera. The subject of the story is a serious, not to say religious, one, since it aims at exhibiting the martyrdom of the first Christian community, and the contrast between the new inward world rising in the minds of men, and the empty nothingness of the Roman world sunk in sensuality. Although the poet may have stretched too sharply the two principal representatives of this contrast, namely, the Roman lady Lavinia and the slave Lucius, the leader of the Christian band, the tone of the drama is, on the whole, well preserved, and not obscured or spoilt by aught that is out of place.

Without criticising the details, we will give enough of the story to characterise the music, and furnish the reader with an intelligible summary of the whole.

After a short instrumental introduction, the action commences with a Bacchanal in the apartments of Lavinia, a noble Roman lady, of the family of the Cæsars. The music is wildly characteristic; the female chorus forms a gentle middle movement, which celebrates, with graceful melody, the Goddess of Love. The wild joy produces no impression on Lavinia. Claudius, the prefect of Rome (barytone), orders the Ionian singer, the slave Clythia, to sing a song; the fair Ionian, who is secretly a Christian, sings how the Lord, "who walked as God upon the earth, forgave the sinning woman who had deeply loved." This song, charmingly composed as a ballad, and received with great applause, causes Lavinia to start; but Claudius recognises in it the "Slave-god of the Nazarenes," and inveighs against the "Devoted race which threatens the Gods of Rome." The whole forms, with the chorus, an introduction full of life and character. The guests disperse. The following duet of Lavinia, who, in the "Desert of the Heart," laments a suffering "which even Gods cannot alleviate," and of Claudius, who in vain endeavours to gain her love, is especially distinguished by the beautiful melodic flow in the part of Claudius, and was received with lively marks of approbation.

Tumultuous sounds are heard approaching from without; Timotheus, a Christian, is being pursued by the mob, who follow him into the halls of Lavinia. He falls at her feet. In order to clear himself from his crime, he is ordered by the Prefect to light the sacrificial flame before the statue of Venus. The slave Lucius brings the torch, and admonishes him, in a low voice, "not to deny the Lord." Timotheus, strengthened by Lucius's looks, refuses compliance; the people want to drag him off to death, despite the endeavours of the Senator Cornelius (bass), who is himself a Christian, to prevent them from so doing; but Lavinia protects the fugitive, and haughtily opposes the wishes of the rude crowd.

We have now a fine musical situation, skilfully introduced by the author, and admirably worked out by the composer in a sestet (two sopranos, two tenors, baritone and bass); a vocal piece with full orchestra, and the chorus gradually introduced, such as we should in vain seek in the operatic works of the last ten years, as far as regards the beautiful melodic fancy, the deep and yet clear way in which the harmonic flow is worked out, and the grandeur of the form and general effect. The impression produced was so great that the house burst forth in two rounds of applause. The only thing which could improve it would be to make the part of Cornelius, which, in extent, is somewhat unimportant, superior to the first bass; but this alteration would be attended with some difficulty, considering the common notions of singers about the rank of the respective parts and their own in particular.

After Timotheus has been led off, through Lavinia's interposition, the first act is brought to a close by an energetic chorus of the Romans: "*Erwacht, ihr Götter, zum Tag der Rache!*" ("Awake, ye Gods, for the day of vengeance!") through which the solo voices are distinctly heard; so that the whole scene, from the entrance of Timotheus, pursued by the

mob, forms a grand and magnificent finale, which can never fail to produce the same powerful effect which it produced on the first night. The audience, in a state of great excitement, would not cease applauding and calling for Hiller and the artists, until the latter appeared, and received the thanks they had so well merited, for the first act was quite sufficient to convince every one, capable of appreciating such performances, that the opera had been most carefully rehearsed under the direction of Herr Hagen, equally well placed upon the stage by Herr Jaske-witz, and studied by every one concerned with real love for the task—a fact which became more and more apparent throughout the whole representation down to the very last note.

The first act is well arranged by its author, and conducts us immediately into the midst of the conflict, which is to be unrolled before our eyes. With regard, however, to the personages of the drama, it leads us into error, since, by the course pursued, Lucilius, who is really the exponent of the principal idea, in no way attracts our attention, while Timotheus is placed in the foreground, and monopolises all our interest. But he does not re-appear. He dies of his wounds, as we are informed, at the commencement of the second act.

In the second act we behold the interior of the Catacombs, those subterranean stone quarries and excavations around Rome, in which the first bands of Romish Christians held their religious meetings, and which were subsequently employed as burial grounds. Lucius now appears as the leader of the pious sufferers, as the enthusiastic priest of the new religion. The recitative and air: "*Wie lange noch, o Herr, willst du auf Erden In Elend schmachten lassen deine Herden?*" ("How much longer, O Lord, wilt thou allow thy flocks to languish in misery here on earth?") are very fine; their simple style may be compared to that of Mchul in *Joseph*. The song was greeted with loud applause. The following duet between Clythia and Lucius is one of the best pieces in the second act; it is really a pity that its conclusion, or, rather, its non-conclusion, hinders the outburst of applause in which the audience feel inclined to indulge. It merges into a soft prelude, in which Clythia takes her lyre, and endeavours, by playing, to alleviate the sorrow she feels because Lucilius rejects her loving heart. But the strict Presbyter, who already anticipates in his own person the subsequent oaths of chastity, poverty, and the renunciation of all worldly joys, orders her to part at once with her "sounding companion." The poet must answer for this, but, speaking in a musical sense, the scene furnishes an opportunity for a wonderfully beautiful and very touching song on the part of the poor girl, when she lays her lyre on a grave, never to touch it more. Repeated rounds of applause and a call rewarded the efforts of the fair artist (Mad. Deetz) and of the composer.

The stage is empty.—Lavinia appears.—She has spied out the meeting-place of the Nazarenes, and has made her way to it. Suddenly there echoes behind the scenes the chorus of Christians singing the praises of Him who arose from the dead. This simple strain in unison resolving itself at the conclusion only into a harmonic cord on the words: "He has risen again!" when considered in connection with the situation in which the woman, satiated with a sensual and luxurious life, stands alone as though annihilated before an unknown power in the sepulchral and subterranean vaults, produces a remarkable effect, which, despite its awing influence, compelled the audience, after a breathless pause, to break out in a storm of applause. The soul of Lavinia is greatly moved; she feels a presentiment of a new God, who perhaps, may be able to arouse her "withered heart from the cold bonds of weariness to new life."

She steps behind a piece of rock, for a procession of Christians is advancing: they are burying the body of Timotheus. A funeral procession is always a dangerous thing on the stage. We ourselves would have made it pass over quite in the background, by which arrangement the chorus of Christians and the song of Lucius, on account of the religious feeling which they breathe, would produce a greater effect. Not until the bier had been removed, would Lucius then advance and call upon the pious band to prepare the sacred meal. Lavinia now suddenly advances, fearlessly and proudly; Lucius protects her against the rage of his companions, who are apprehensive of treachery. She acknowledges freely that she is seeking the new God, in whose power she hopes to find other passions and a relief from her disgust for life. The Christians exclaim indignantly against her blasphemy, and wish to prevent her escaping; but Lucius reminds them of the commandments of the Lord, the commandment to love their fellow creatures. He shows himself in all his worth, which enchains and entrances the sinner, Lavinia. He breaks out into a fiery prayer to the Lord to enlighten the proud woman. This prayer, thanks to the co-operation of the chorus, becomes a magnificent hymn, which concludes this act, as the former one was concluded, in grandiose style.

This finale—which, beginning with the funeral procession, and being of a very different character to that which forms the finale of the first act,

* From the *Niederrheinische Musik-Zeitung*. Translated for the MUSICAL WORLD.

offers far greater difficulties to the composer—excited still more enthusiasm. Lavinia (Mlle. Lehmann) and Lucius (Herr Schneider) were called on, while Hiller himself, unable a second time to avoid satisfying the stormy wish of the public, also appeared, in the midst of long sustained applause, upon the stage.

The third act commences with a pleasing chorus of Lavinia's female attendants, who are adorning their mistress for the reception of the victorious Caesar, about to make his triumphal entry into Rome. What follows is somewhat long, and has not sufficient action. The principal scene—the grand duet between Lavinia and Lucius in a musical sense one of the most brilliant hits in the opera, with splendidly beautiful points, especially in the part of Lucius (except that, at the conclusion, the instrumentation overpowers the vocal portion, which is never or seldom the case elsewhere in the score)—this scene, we think, does not achieve its dramatic object, since the rejection of Lavinia by Lucius does not elevate him, while Lavinia, by her humiliation before the man whom she so earnestly beseeches to love her, fritters away rather than excites our sympathy.

The scene now changes to a large open square. Senators and Roman warriors form a procession, under the guidance of the Prefect, Claudius, with standards and eagles, to the strains of a pompous march, the spirited character of which is enhanced by the chorus. Lavinia appears. With rage and indignation against Lucius in her heart, she calls upon Claudius to suppress the Christians, and discloses to him the entrance to the Catacombs. Claudius hastens to the Emperor, for the purpose of obtaining from him the order for the destruction of the Nazarenes. An heroic air of the latter, and a chorus of warriors in praise of the approaching victor terminate this act, also, in a magnificent manner. It brought down thunders of applause, the grand duet, also, being loudly applauded.

In the last act, the stage represents the ruins of a temple of Vesta, at the side of which is the entrance to the Catacombs.

Lucius appears. He has received information of Lavinia's treachery. He summons the brethren out of the Catacombs, in order to save them, and deliver himself up alone to death for the sake of his faith. The Christians depart from him and their place of refuge. We think the whole scene is superfluous, since the Christians return, and thus only make up their mind to sacrifice themselves as they come along, which does not produce a good impression. Musically speaking, too, it is not important, and, perhaps, hardly ought to be so. The more striking is the following grand scene for the tenor, a magnificent recitative, an *andante* with violoncello solo: "*Mein Durst wird bald gestillt—was ich ersehnt, es naht mit Himmelsglanz*" ("My thirst will shortly be assuaged—what I have prayed for approaches with heavenly glory"); and, lastly, a fiery *allegro*: "*Herbei, ihr Henkerscharen!*" ("Come on, ye hordes of Headsmen!") With an unusually beautiful melodic turn on the words: "*Mein Geist ist licht von Himmelsstrahlen, In Flammen steht mein Herz*" ("My soul is light with heavenly rays, my heart is in flame"), the composer goes back to the slow *tempo* of the beginning, rising, at last, to a high pitch of enthusiasm, with a more lively rhythm on the words: "*Befrei' mich, o Herr, aus meiner Haft, Verschmäh' mein Opfer nicht*" ("Free me, O Lord, from my captivity, and do not despise my sacrifice"). The whole scene is truly magnificent. It was excellently rendered by Herr Schneider, and greeted with long-sustained applause.

Claudius appears, and despatches his military followers to drag out of the subterranean retreat the Christians, who are destined to be offered up on the arena to the wild beasts. The soldiers return; the catacombs are empty. Claudius is furious; Lucius comes forward to him and exclaims: "*Die Beute, die du suchst, steht hier!*" ("The prey you seek stands before you!") At the same time, Clythia, who has concealed herself in the ruins, offers herself as a victim. At this moment, Lavinia, lashed by the Furies, rushes in. In vain she begs Lucius from the Prefect, who is the more immovable, because she confides to him her love for the slave. A quartet (Lavinia, Clythia, Lucius, and Claudius) expresses the exciting nature of the situation, and was received with applause.

The Christians, who have previously left, now rush in, in order to die with their shepherd and master. The Senator, Cornelius, follows, and acknowledges his belief in the only true God; while even Lavinia herself exclaims: "*Mich auch führt in den Tod, Ich auch bin von Ihrer Schaar!*" ("Lead me, also, to death, for I, too, am one of your band!") But the Christians reject and avoid her. She stands deserted and alone. Claudius approaches her. "*Sei mein!*" he says. But she proudly rejects him, and kills herself. Claudius rises scornfully before the dying woman, and hurls forth the order for the destruction of the Christians; the latter, however, gathered round their leader, sink upon their knees, and sing with him the following hymn of Victory!

"Uns ist der Sieg,
Die ihr bekriegt:
Mit uns ist Gott,
Und ihr erliegt!
Halleluja!"

"To us, on whom you war, is the victory; God is with us, and you are vanquished! Hallelujah!" In this hymn, the composer once more concentrates the whole force of his genius and the treasures of his musical resources, in order to place most conspicuously before the audience the moral importance of the entire drama, and the spirit in which he has striven to idealise it by the power of tone. He has been successful. The impression produced was of an elevating nature, and Hiller was again compelled to appear in obedience to the uproariously expressed wish of the public. Their Highnesses the Duke and Duchess were present, and gave unmistakable signs of their satisfaction from beginning to end. The performance, as we have already mentioned, was altogether admirable. The chorus and orchestra vied with the representatives of the principal parts in their devotion to their task, and, if we take into consideration the state of things at a small theatre, it must be owned that the result was something extraordinary. We cannot close this notice without expressing in the name of German musical art, our warmest thanks to the conductor, Herr Hagen, for his successful exertions to render the first performance of a great and difficult work, by a German brother in art, most effective. We trust the great Royal operatic establishments in Germany will also devote, with zeal and love, to this most important work of a German author and of a German composer resources they so frequently lavish on French and Italian operas.

L. B.

RESERVED SEATS AT THEATRES.—In the Westminster County Court, on Friday last, the case of "*Young v. Buckstone*" came on for hearing. This was an action brought against Mr. Buckstone, the lessee of the Haymarket Theatre, to recover the sum of 35s. From the opening address of the plaintiff's counsel it appeared that, on the 6th of February last, the plaintiff took seven places in the dress-boxes for that evening, and paid 35s. for them, together with 1s., the customary fee for reserving the same, but that on the plaintiff and his friends arriving at the theatre they found their places already occupied by other persons, and as the boxkeeper was unable to give them seven places in one box he had brought the present action. The counsel further stated in his address that, when the plaintiff reserved the places, the boxkeeper gave him a paper describing the seats so reserved, at the foot of which the following notice was printed: "N.B. Performances commence at seven o'clock, and places secured until the end of the first act only." This notice was, however, so vague that it was altogether impossible the plaintiff should be able to know at what time the first act would terminate; and he felt quite confident that, under all the circumstances as stated by him, his Honour would at once see the plaintiff was entitled to a verdict. His Honour then asked that the paper reserving the places to the plaintiff should be handed up, which was accordingly done; and, while he was perusing the same, Mr. Roberts, for the defendant, addressed his Honour, and stated that he was fully prepared to prove that the places reserved by the plaintiff had been kept for him agreeably to the notice in the place paper, that the first act was over at a quarter to eight, and that the plaintiff and his friends did not arrive at the theatre until a quarter past eight o'clock; and that when they did so arrive the boxkeeper had actually offered them seven places together in the same box, although not the same places reserved by the plaintiff; this offer, however, the plaintiff refused, and he and his friends then left the theatre. Mr. Roberts further stated that, from time immemorial, the custom of keeping places in the boxes until the end of the first act of the first piece, or, in the event of a short piece in one act being played first, until the end of that piece, had been carried out at the Haymarket Theatre, and he was pleased to tell his Honour that such a satisfactory arrangement was, in all instances, cheerfully complied with by the numerous patrons of the theatre. His Honour (without considering it necessary for Mr. Roberts to call a single witness for the defence) then summed up, and said that, after carefully perusing the place paper given to the plaintiff when he reserved his places, he was clearly of opinion that he had no case. The notice fully stated up to what time the places would be reserved, and if the plaintiff was not aware at what time the first act would end, it was his duty to have inquired of the boxkeeper, when he took the places, the time up to which they would be kept for him, and who would have afforded him all the information required. That time having expired, and Mr. Roberts being fully prepared to prove the places were so kept for the plaintiff, the verdict must certainly be for the defendant, with costs.

MONDAY POPULAR CONCERTS.

THE eighty-first concert (on Monday night) was for the benefit and last appearance this season of Miss Arabella Goddard. Of this highly interesting event the *Morning Post* writes as follows:—

"The concert on Monday last, given for the benefit of Miss Arabella Goddard, attracted an immense audience. The great English pianist, who has contributed so largely to the reputation which the Monday Popular Concerts now enjoy, as the very best entertainment of their kind in existence, was most enthusiastically cheered on entering the orchestra. She performed on this occasion Beethoven's solo sonata, No. 111; Sebastian Bach's 'Tarantella,' and, with Herr Joachim, Beethoven's 'Kreutzer' sonata; and in all was triumphantly successful. In other respects, too, the fame of the Monday Popular Concerts was fully sustained. Herr Joachim played his very best throughout, and was most ably supported by Messrs. Piatti, H. Webb, and L. Ries. The vocalists were Miss Clari Fraser and Mr. Tennant; the accompanist, as usual, Mr. Benedict."

The subjoined is from the *Daily News*.

"The concert of last night was for the benefit of Miss Arabella Goddard, who certainly has done as much as any one in contributing to the success of these extraordinary entertainments, in which the utmost degree of popularity has been attained without the smallest sacrifice to what has been generally deemed the popular taste. The programmes of these concerts, not many years since, would have been almost too severely classical for the most refined and most musical audience in London. Their success from the very beginning showed that the popular taste was really much better than had been supposed; and their constantly increasing favour has the effect of still further cultivating and refining the taste of the English public, by making them better and better acquainted with the greatest and most beautiful works of the musical art.

"We need scarcely say that the hall was as full as possible. The fair pianist, on entering the orchestra, had a most enthusiastic reception, a just tribute to her talents and character. Her performances consisted of pieces which she had frequently played before—none the worse on that account, for they were pieces which she had, in a great measure, taught the audience to understand and appreciate. The first was Beethoven's sonata in C minor, Op. 111, the last of his sonatas for the pianoforte, and certainly one of his most original, profound, and highly elaborated works, full of the grandest and most beautiful inspirations of genius. Miss Goddard's execution of this gigantic work is something marvellous and indescribable; and last night she seemed to outdo all her former outdoings, for every time that she attacks one of these terrible productions she appears to have acquired a firmer grasp of it, and a greater power of developing the conceptions of the author. Her second performance was Bach's *Prelude and Fugue alla Tarantella*, the same that she played at the last Philharmonic Concert. It seems to be one of her favourite pieces, for she has played it often, and her clear, brilliant, rapid execution of it is the very perfection of pianoforte playing. Lastly, she played with Joachim the famous 'Kreutzer sonata,' the finest composition for the piano and violin that ever was written. Great interest was excited by a most charming quartet of Haydn, deliciously executed by Joachim, Ries, Webb and Paque. Its graceful simplicity and elegant gaiety had their full effect on the audience."

The *Daily Telegraph* contained the following notice:—

"The concert of Monday night was for the benefit of Miss Arabella Goddard, who has contributed more than any other individual artist to promote the steadily but rapidly increasing popularity of the most popular, as well as the most ambitious, the most unexceptionable, and the most ably conducted, of London musical entertainments. The fact that every corner of St. James's Hall was filled, and that many applicants for admission were obliged to go away unsatisfied, may be considered to be evidences of the great popularity of the fair and favourite *bénéficiaire*, rather than of the Monday concerts in general. But that hundreds of persons should crowd into a large room to hear a performance of Beethoven's least intelligible sonata argues, in any case, an extraordinary thirst for musical knowledge in the English public; while the circumstance of a young lady relying upon that as the chief attraction of her benefit is as creditable to herself as it is flattering to her audience. Each of the pieces, indeed, in which the pianist performed was a *chef-d'œuvre*, and the mere framing of the programme is an evidence of Miss Goddard's thoroughly artistic taste:

"PART 1.—Quartet in C, Haydn; song, 'The Praise of Tears,' Schubert; song, 'Winer,' Mendelssohn; sonata in C minor, Op. 111, for pianoforte solo, Beethoven.
"PART 2.—Prelude and fugue *alla Tarantella* in A minor, J. S. Bach; song, 'Eily Mayouneen,' Benedict; old English song, 'Near Woodstock town'; sonata in A, Op. 47, Beethoven.

"None of the instrumental pieces, however, were new to the constant *habitués* of these concerts. Even the formidable Opus III.—the cabalistic number which, with the Op. 106, has become almost a pass-word among musicians for all that is difficult, ungrateful, and unintelligible—has been already interpreted by Miss Goddard's practised fingers. The perfect performance of such a work is indeed an 'interpretation,' for the executant translates, in fact, the abstruse idioms of a dead language into the familiar accents of a living tongue, and brings out in clear relief the connected meaning which with all our painful labour we are otherwise unable to seize. If the remark was true which declared that to see Kean act was like reading Shakespeare by flashes of lightning, we may with equal justice say, that to hear Miss Goddard play Beethoven's last sonata is like seeing a flood of sunshine burst into a stalactite cave, lighting up what before was dark into a thousand forms and countless hues of varied beauty. From the opening discord which announces the striking and mysterious character of the introduction to the simple chords into which the heavenly melody of the *adagio* finally subsides, every phrase and every bar were last night rendered with faultless expression. To say that Miss Goddard played as perfectly as usual is to imply that the extraordinary mechanical difficulties of the sonata were vanquished with the most absolute ease; but it is rare indeed to hear a great pianist perform with so complete an absence of all affectation or exaggeration of sentiment. The marvellous *tarantella* of Bach—without doubt the brightest and most sparkling *fugue* in existence—raised almost as much enthusiasm as when played at the Philharmonic last week; while the Kreutzer sonata was magnificently rendered by the accomplished pianist and her worthy coadjutor Herr Joachim, the greatest of all living violinists. The fire and passion infused by him into the whole of this noble composition exercised an irresistible effect on the audience, and their applause, not to be repressed, interrupted the second movement, which indeed was re-demanded, but not repeated. One of Haydn's quaintest quartets opened the concert."

Our own report will appear next week.

DRESDEN.—After being shelved for nineteen years, Richard Wagner's opera, *Der fliegende Holländer*, has been revived, under the superintendence of Herr Julius Rietz. This opera, produced under the personal direction of the composer, and performed four times in January and February, 1848, failed to elicit the sympathies of the public, and considerably diminished the interest Herr Wagner had excited by his *Rienzi*, so that both the composer and the public were completely disappointed. Some part of the blame belonged, it is true, to the artists, who, with the exception of Mad. Schröder-Devrient, as Senta, were very inefficient. The same was true of the band and chorus. On the present occasion, matters were managed very differently; great pains were taken in the getting up of the opera, which was more successful, probably, than the management had expected it would be. In consequence of long illness and advanced age, Herr von Lüttichau has sent in his resignation as Intendant of the Theatre Royal, and the King has consented to accept it. In recognition, however, of Herr von Lüttichau's valuable services his Majesty has conferred on him the order of the "Rautenkrone." The Theatre Royal loses an honourable director and worthy friend. His successor is Herr von Köneritz, who will enter upon the discharge of his duties on the 1st of April.—In two of its late numbers, Nos. 8 and 9, the readers of the *Neue Zeitschrift für Musik* have had a good opportunity afforded them of judging with what truth and strict impartiality the criticisms in its columns are penned. In noticing certain musical performances, the *Zeitschrift* criticises and condemns an overture by Herr J. Rietz, which, although originally in the programme, was, at the request of the composer, withdrawn and not performed at all, the overture to *Euryanthe* being substituted for it. This high-minded print, enamoured doubtless of so admirable a system, published also a notice of the performance of "Alexander's Feast," on Ash Wednesday, the said performance having been postponed in consequence of the Princess Sidonia's death.

RIGA.—Küster's oratorio, *Die ewige Heimat*, will be performed on Good Friday.

COLOGNE.—The new theatre is fast approaching completion. Herr Brandt, the celebrated machinist of the Ducal Theatre, Darmstadt, is laying down the stage, which will be fitted up with every modern mechanical contrivance. Herr Grossius will paint the greater portion of the scenery. The manager, Herr L'Arronge, has decided that the first operatic novelty shall be Herr Ferdinand Hiller's highly successful work, *Die Katakenen*, the dresses, scenery, and decorations for which will be most magnificent. There is no doubt that it will make a great hit.

THE MENTAL HISTORY OF POETRY.*

BY JOSEPH GODDARD.

"To search through all I felt or saw,
The springs of life, the depths of awe,
And reach the law within the law."

Tennyson.

It has now been seen that in the progress of this principle of *modulated tone and varied accentuation*, the principle governing all that impressiveness which dwells in the pure expressional form of utterance, the principle which is in reality alluded to wherever the term "Eloquence" is mentioned, and which, for the sake of brevity, we will call the principle of Tone and "Phrase;"—it has been seen, in the progress of this principle throughout the different forms of language, that as the truths and feelings composing the vital import of a communication increase in comprehensiveness and originality, it assumes with steady march a gradually more elaborate form, a more conspicuous, systematic and striking effect. It may also have been observed that it is the degree of this elaboration in effects of Tone and Phrase which determines, so far as outward form is concerned, the different artistic orders of language.

Now, it is capable of complete demonstration, that if the external exemplifications of this principle of Tone and Phrase be carried to a still higher phase of development beyond that they exhibit in poetry,—that if they be carried to a phase of development wherein every effect they actually involve is brought out more distinctly defined, where every contrast is rendered sharper, every change more clearly visible,—the sound which encloses them becomes more positive in character,—clearer, sweeter and pelucid, and the result is Music. The "modulated tone" changes to "Melody;" the "varied accentuation" develops into Time and Measure. It can also be explained that not only is the outward form of this principle as exemplified in the various styles of language (but more particularly in the more artistic forms) identical with that which evolves the material form of music, but that the *inward spirit* investing it during its probation in language—the spirit of lofty truth and deep emotion—is also identical in nature with that profound and radiant soul which animates Music.†

We are now at length in a position to observe directly and clearly the particulars of the presence of the Musical element in the art of Poetry. The reader will now perceive that all those salient features which produce the outward expression of Poetry—all the characteristic effects of its surface-being (Rhythm, Alliteration, and Metrical Design)—are simply but the *outer echoes of music*, resounding from one grand spirit of inspiration, the spirit of comprehensive truth and innermost emotion, which, diffused like the dew of nature over both these arts, is the first offspring of the primitive conditions, and the "prime nourisher" of all art-creation. And it is for the demonstration of this latter portion of the proposition—of the relationship in *spirit* of these two arts of Poetry and Music, more particularly than for pointing out their connection in form, that this portion of the general subject has been detailed at such length.

Now is, it is to be hoped, apparent, not only the positive fact of the presence of the Musical element in the art of Poetry, but also the precise and remarkable extent of this presence, which is an extent that compasses the whole distinctive outward form of Poetry, and that embraces an important portion of its spirit.

Before leaving this portion of the subject—this consideration of the Musical element in the art of Poetry—there may be, in passing, one slight practical inference here deduced.

It has been shown that the principle of "Numbers" in Poetry is identical with that of "Time" in Music, only that in the latter art it is exemplified in a vastly more elaborate and varied phase of development than in the former.

Now the reader will not find it difficult to understand that this principle is one which dwells solely in the *abstract* effect of certain impres-

sions upon the ear, quite irrespective of any collateral *suggestiveness* they may possess—that it dictates, amidst impressions of this character, a certain *method, order and system*,—that in the example of a line of poetry, the abstract impressions upon the ear, wrought by the accentuation in the recitation of the words, are dictated through the prompting of this principle *within*; and that thus the appropriate *position* of these impressions cannot be calculated by means of any purely external and superficial method of counting syllables, unless this *inner instinct* of numbers—this element in the breast of *musical taste*—exists. Because, through the irregular length and shape of words, in the expression of a sentence or the intelligible portion of a sentence, the syllables will not always adapt themselves to correlative accents and falls in the rhythmical design, it being often necessary, in the recitation of poetry, to utter *several* syllables to *one* fall of the measure, in order to distribute the rhythmical design equally over some intelligible portion of the literal matter. Thus

"I see be fore me the Glad i ator lie."

In the second foot of this line there are two unaccented syllables instead of one, because in the whole line (owing to the irregular length of words) there is a syllable more than is physically necessary to occupy the five feet forming the "measure" in question.

Now the presence of this extra syllable would quite overthrow the effect of the "metre," were it not so disposed of as to maintain the normal relationship of the five rhythmical accents, and to still produce them upon five comparatively important syllables of the line; and the secret of this manner of disposing of it could not possibly be defined by any superficial rules, but, on the other hand, can only be dictated by an inner instinct and intuitive idea in the breast of musical "Time."

How essential then is it for one who aspires to become a poet to possess this element of inward musical taste—this spontaneous idea of Time in the breast! How futile would it be, not possessing it, to attempt to lay down a system of free and bold accentuated impression, pervading and animating intelligibly divided sentences of language, by means of those incomplete and superficial methods of rhythm which deal only in such rudimentary materials as "syllables," "feet," and "quantity," and which involve no deep and general principle whatever! And thus we are led to the inference, that for the formation or rather development of a free, true, and perfect faculty of numbers in poetic aspirants, what a powerful auxiliary a preliminary training in the principles of Music would be, in preference to the poring over shallow and artificial systems of rhythm, by the sole means of which not two lines of poetry, exemplifying good, appropriate and tasteful accentuated effect, could be produced.

As the reader might desire some practical illustration of this portion of the proposition of the identity of the principle of "Numbers" in poetry with that of "Time" in music, a few instances of the correspondence of these two effects are here annexed; and it may be remarked that an intelligent observer will not only perceive the effect of "Time" in music exemplified in poetical numbers, but, in a fainter degree, the effect of "Phrase," and even "Movement" in music, also foreshadowed in Poetry.

To furnish at the outset practical proof that it is really from a latent faculty of musical time in the breast, and not through any artificial and laborious system, from whence all ideas of striking and appropriate rhythmical effect are drawn by poets, let the following example be considered:—

"O'er the glad waters of the dark blue sea."

Now, poetic analysts will tell us that this is a line of "heroic" measure, and that it consists of five feet, of two syllables to the foot; thus:

"O'er | the glad | waters | of the | dark blue | sea;"

—that the general and prevailing laws with reference to the "accentuation" of this species of measure is, that the first syllable of each foot must be accented, the second syllable unaccented, as is demonstrated beneath the above example.

(To be continued.)

* Continued from Page 181.

† The details of this identity of the "Tone" and "Phrase" of language (both with reference to inward inspiration and outward form, both as an internal principle and an external property) with the "Melody" and "Time" of Music, (involving the proposition that that inner fineness of thought and individuality of feeling, which remains unexpressed by the comparatively limited and semi-corporeal medium of ordinary speech,—that *latent heat* of the breast which, consistent with the above circumstances of being left uninterpreted, is the secret incentive of Eloquence, Oratory and Poetry,—is the true moral burthen of music, and flows for the first time in replete fulness and freedom within this ethereal channel of sound—its appropriate and rarefied medium of demonstration—its real language, will be found to be more fully and minutely demonstrated in "The Philosophy of Music.")

MISS ROSE HERSEE'S Concert, at the Assembly Rooms, Peckham March 31st, was highly successful; more than three hundred stalls being occupied by a brilliant and fashionable audience, and the reserved seats being filled to overflowing. Miss Hersée was encored in "Com'e bello" (*Lucrezia Borgia*), and in a song by Mr. Balfe. The following artists assisted,—Madame L. Vinning, Miss Poole, Miss Fanny Huddart, Miss Leffler, Mr. George Perren, Mr. Montem Smith, Mr. R. Seymour, Mr. Fielding, M. Fontanier, Mr. J. L. Hutton, Mr. Allan Irving, Mr. Griesbach (Violin), Master Drew Dean (Flute), Mr. J. L. Hutton and Mr. F. Osborne Williams (Pianoforte).

ST. JAMES'S HALL,
Regent Street and Piccadilly.

MONDAY POPULAR CONCERTS.

EIGHTY-SECOND CONCERT, ON MONDAY

Evening, April 21, 1862, on which occasion

HERR JOACHIM

Will make his Sixth Appearance at these Concerts.

PROGRAMME.

PART I.—Quartet, in C, No. 77, for Two Violins, Viola, and Violoncello (First time at the Monday Popular Concerts), MM. JOACHIM, L. RIES, H. WEBB, and PLATT (Haydn). Song, "The Winter's Walk," Mlle. FLORENCE LANCIA (Schubert). Romance, "The Colleen Bawn," *The Lily of Killarney*, Mr. SANTLEY (Benedict). Sonata Patetique, in E flat, Op. 13 (by desire), Mr. CHARLES HALLÉ (Beethoven).

PART II.—Chaconne, in D minor, for Violin Solo (Repeated by general desire), Herr JOACHIM (J. S. Bach). Song, "I'm alone," *The Lily of Killarney*, Mlle. FLORENCE LANCIA (J. Benedict). Stornello, "Giovinetto dalla bella voce," Mr. Santley (Angelo Mariani). Sonata in A, Op. 47, for Pianoforte and Violin (dedicated to Kreutzer), Mr. CHARLES HALLÉ and Herr JOACHIM (Beethoven).

Conductor, Mr. BENEDICT. To commence at eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

* Between the last vocal piece and the Sonata for Pianoforte and Violin, an interval of Five Minutes will be allowed. The Concert will finish before half-past ten o'clock.

N.B. The Programme of every Concert will henceforward include a detailed analysis, with illustrations in musical type, of the Sonata for Pianoforte alone, at the end of Part I.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.

A few Sofa Stalls, near the Piano, 10s. 6d.

Tickets to be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; CHAPPELL & Co., 50 New Bond Street, and the principal Musiciansellers.

TO CORRESPONDENTS.

T. B. (M. A.)—We regret our inability to entertain the project.

SACRED HARMONIC SOCIETY.—The article was beneath:—

"The *Lobgesang* and *Stabat Mater* were repeated last night, and again drew an enormous audience to Exeter Hall. The great works of Mendelssohn and Rossini created the same lively impression as before; and this was thoroughly warranted by the merits of the performance, which, if on the whole not quite up to the level of that of Friday week, was still such as could hardly be furnished elsewhere in any part of Europe—more especially in the case of the *Lobgesang*."

NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street, corner of Little Argyl Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

Terms { Two lines and under 2s. 6d.
Every additional 10 words 6d.

TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, APRIL 5, 1862.

ALTHOUGH the prospectus of Her Majesty's Theatre has been issued, and the names of the artists given in full, comprising seven sopranos, three contraltos, four tenors, three barytones and four basses, it is more than probable that still further additions will be made to the number, since as yet certain artists in certain departments would appear to be wanting, without which two at least of the most attractive

operas announced could not be effectively sustained. Mr. J. H. Mapleson, the new director, evidenced so large an amount of energy in his brief season of Italian Opera at the Lyceum Theatre last year, as to give us every reason to expect a company perfected, if possible, in every branch. At present the sopranos are by far the strongest, and show, in fact, a powerful array of talent. They are as follows:—Mlles. Titiens, Carlotta Marchisio, Louise Michal, Drusilla Florio, Dario, Clara Kellogg and Mad. Guerrabella. Of Mlle. Titiens it is unnecessary to say a word; her fame is world-wide, and she is the accepted successor of Mad. Grisi in the grand tragic line. Mlle. Carlotta Marchisio has spoken for herself in the concert-room. She appeared this year in England for the first time. The sensation created by herself and her sister in singing Rossini's duets cannot be soon effaced. Their worth, however, as dramatic singers has yet to be established with us. It must not be forgotten that Rossini's *Semiramide* was brought out expressly at the Grand Opéra of Paris for the "Sisters," and was performed for many nights, according to the press, with immense success. We English critics, nevertheless, are somewhat chary of endorsing the opinions of continental scribes, for reasons not necessary to be stated in this place. They are announced to make their first appearance on Thursday, May 1st, in *Semiramide*, Mlle. Carlotta as Semiramis, and Mlle. Barbara as Arsace; but who is the Assur the prospectus saith not. What a pity when Tamburini quitted the stage he should have carried off so many impersonations with him into his retirement! Shall we never have a successor to that great and versatile artist? After Mlle. Carlotta Marchisio comes Mlle. Dario, of whom we know so little that we shall say next to nothing. Mlle. Dario (or Doria?) is to appear in the part of Oscar in Verdi's *Ballo in Maschera*; which, by the way, was produced for the first time in this country by Mr. Mapleson, at the Lyceum, last year. Mlle. Louise Michal—a countrywoman of Jenny Lind, and strongly recommended by her to Mr. E. T. Smith—made a highly favourable impression in 1860, at Her Majesty's Theatre, as Marguerite in the *Huguenots*, exhibiting a voice of great brilliancy and power, and considerable art as a vocalist. As Mad. Lind-Goldschmidt, it is rumoured, has pronounced Mlle. Louisa Michal her legitimate successor, we may anticipate even greater things from her than her performance of the Queen of Navarre in Meyerbeer's opera. Mad. Guerrabella created so favourable an impression as Maid Marian in Mr. Macfarren's *Robin Hood*, at the Royal English Opera, last winter, that she is sure to become a favourite in Italian Opera, to which it would appear her education has been more immediately directed. She will come out as Elvira in the *Puritani*, with, no doubt, Sig. Giuglini as Arturo, perhaps Sig. Giraltoni as Riccardo: but who is intended for Giorgio we cannot even surmise. What a pity when Lablache quitted the stage he should have carried off so many impersonations with him into his retirement! Mlle. Drusilla Florio is an utter stranger, to whose talents, in our ignorance, we take off our hat. Mlle. Kellogg, the last name in the list, would be as entire a stranger, but that we have learned something of her antecedents from the New York correspondent of *Dwight's Boston Journal of Music*, in which we are informed that the young lady made a highly interesting *début* at New York, in 1861, as Linda in *Linda di Chamouni*. Mlle. Kellogg will make her first appearance early in May in *Linda di Chamouni*, with Mlle. Trebelli as Pierotto, Sig. Giuglini, Carlo, Sig. Giraltoni, Antonio, and the Marquis, Sig. Zucchini.

There are three contraltos, Mlle. Barbara Marchisio, Mad.

Lemaire, and Mlle. Trebelli. The first has been already alluded to, and her representations, no doubt, will be restricted to operas in which she and her sister will appear. Mad. Lemaire is an extremely useful artist. Mlle. Trebelli comes to England with a high reputation. She made her first appearance in Madrid as Rosina in the *Barbiere*, in the winter of 1859, with Sig. Mario. From Madrid she went back to Paris, where she resumed her studies, and was engaged by Sig. Merelli for his Berlin troupe, in July, 1860.

The tenors comprise Sigs. Armandi, Cappello, Soldi and Giuglini. The last alone is noteworthy. Sig. Armandi may, or may not, be remembered as singing at the Royal Italian Opera some seasons since. Of Sig. Cappello we know nothing, and of Sig. Soldi a great deal, as do also the subscribers to both operas. If the list of tenors be not reinforced, poor Signor Giuglini will have his hands full.

The barytones are Sigs. Giraltoni and Casaboni, and M. Gassier; the basses, Sigs. La Terza, Bossi, Castelli and Zucchini. Sig. Giraltoni would seem to be an artist of mark, seeing that Verdi wrote the part of Renato in the *Ballo in Maschera* expressly for him. M. Gassier is an artist in the truest sense of the word, an honest, straightforward singer, capable of undertaking the highest parts without discredit. The first bass, Sig. La Terza, is unknown to us; Sigs. Bossi and Castelli are both known to us. Sig. Zucchini has enjoyed for some years in Paris no inconsiderable reputation as a buffo singer.

The orchestra, the prospectus tells us, "with the most especial care to secure thorough efficiency in every department, has been selected from the magnificent band of the Philharmonic Society." Signor Arditì is to be the conductor. The choral force "has been selected with great care and discrimination, with numerous additions from the Italian operas of Paris, Berlin and Barcelona, and the direction confided to Signor Chiaromonte, chorus master of the Théâtre Italien, Paris." From the ballet alone—once the chief spell of attraction at Her Majesty's Theatre—has the glory departed. However, grand operas necessitate *divertissements*, and so we have Mlles. Lamoureux, Morlacchi, and Bioletta for the leading *danseuses*, and Signor Garbagnati, from the Scala, Milan, as principal *danseur*.

The repertory for the season is highly attractive. In addition to the operas already named, we are promised *Oberon*—brought out with so much splendour and completeness by Mr. E. T. Smith in 1860; Meyerbeer's *Robert le Diable*, got up expressly for Mlle. Titiens. Mozart's *Nozze di Figaro*, with Mlle. Titiens, as the Countess, Mlle. Trebelli, the Page, and Mlle. Kellogg, Susanna; and, "should time permit," *Der Freischütz*.

For the list of officials we must refer those deeply concerned in the matter to the prospectus itself, merely calling attention to the fact—which, we are sure, cannot fail to afford unqualified gratification to the subscribers and the public—that Mr. Nugent, the attentive and polite, is again at his place in the box-office.

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To the Editor of the MUSICAL WORLD.

SIR,—I wish to call attention to the very great value which mere descriptions of original MSS. of works by the great composers can have for the collector of historical and biographical materials. Especially is this the case with Handel, who so carefully dated his MSS.—an example followed, though not always, by Beethoven. How it was

with Haydn I do not know. But, besides the value of a manuscript in a critical revision of a work for publication, there are often points about it, even if undated, which may render a description certainly worth putting upon record in some periodical publication. There must be many of Haydn's MSS. scattered about in England: why not have descriptions of them put into the possession of the public through the medium of your press? Personally I am at present more interested in Beethoven's MSS., and would heartily thank any person who would aid in making known what there is from his pen in England, and whether any peculiarities are presented worthy of note. As specimens of such descriptions aid to show what interest such MSS. may have, I copy from my notes the following, in relation to two MSS. kindly offered me for inspection by Herr Johann Nepomek Kafka, a teacher and composer of this city. I translate the remarks of Beethoven on the MS., as the original German would have few charms for most of your readers.

The first of these MSS. has, in Beethoven's own hand, the following title, in which, it will be noticed, the first word wants a letter or two:—

"Gran Sonate, Op. 28, 1801, da L. v. Beethoven."

Fifty-one pages, ob. 4to. In the rondo, in two cases, a new page is sewed over the original, and very different music written. The corrections and alterations in the first movement are very numerous; in the *andante* and *scherzo* comparatively few, the principal ones in the latter being an erasure of seven bars in the *scherzo*, and of eight in the *trio*. The *rondo* again is much cut up.

On the blank page, after the close of the sonata, Beethoven has written part of a canon (?) to the words "Hol' dich der Teufel," after which is a short piece for two voices and chorus, in which the violinist Schuppanzigh is called an "ass," a "scamp," a "swine-stomach," &c., and the chorus sings—

"We all agree to this, thou art the greatest
Ass! O scamp! he, he, haw."

Herr Kafka is of opinion that this was written upon occasion of some quarrel. On the other hand, I put it with the broad jests of that day, which were not wholly unknown in other cities besides Vienna, as the anecdotes of artists, actors, dramatists, &c., very abundantly show.

The second of the MSS. is the "Waldstein Sonata," Op. 53. You no doubt remember what Ries says of this (see Schindler's *Life of Beethoven*, edited by Moscheles, vol. ii. p. 297):—"The sonata in C major (Op. 53), dedicated to his first patron, Count Waldstein, had originally a long *andante*. A friend of Beethoven pronounced this sonata to be too long, which brought him a volley of abuse in return. Upon quietly weighing the matter, however, my master convinced himself of the truth of this assertion. He then published the grand *Andante* in F major, three-eight time, separately, and afterwards composed the highly interesting introduction to the rondo such as it now stands." See now how the MS. confirms Ries, as appears from my notes.

This MS. has no title other than "Sonata Grande," in very small letters, and is without date; thirty-two leaves, ob. 4to. On the margin of the first page of the *allegro* is written, in Beethoven's own hand, "N.B. Where Ped. stands all the dampers are to be raised, both bass and descant. 'O' signifies that they are allowed to fall again." The first movement fills thirteen leaves, and has few corrections—for Beethoven. Then follow three and a half pages of

"Introduzione" *adagio*, of which half a page has been crossed out. This is in a *totally different ink*. Half a leaf is sewed to the lower half of the fourth page of this "Introduzione," and contains the beginning of the *rondo*, and thenceforth the ink is the same as that of the first movement. On the last page Beethoven has written, "For those to whom the shake, where the theme and the shake occur together, is too difficult, the passage may be made easier thus:—"



or, according to their powers, double this, as



Of these sixes two will be struck to each quarter note in the bass; besides, it is of no consequence if this trill loses somewhat of its usual rapidity."

Such short notices of MSS. have for the historian a value of which most readers have little conception.

A. M. T.

Vienna, January 27, 1862.

NEW MUSIC HALL.—It is reported, we believe on good grounds, that the premises opposite the Lyceum Theatre have been purchased by a company for the purpose of erecting a new Music Hall, and that one of the largest shareholders is Mad. Goldschmidt-Lind, who has advanced capital to the enormous amount of 40,000*l*.

MR. BENEDICT.—This accomplished musician has announced a benefit to take place this evening at Drury-lane Theatre. His deservedly-successful opera, *The Lily of Killarney*, will be performed on the occasion, with, with one exception, the same cast as at the Royal English Opera, namely, Miss Louisa Pyne as Eily O'Connor, Miss Jessie McLean as Ann Chute, Miss Susan Pyne as Mrs. Cregan, Mr. Santley as Danny Man, and Mr. W. Harrison as Myles-na-Coppaleen, the exception being Mr. St. Albyn in place of Mr. Haigh as Hardress. The opera will be preceded by Mr. Howard Glover's operetta, *Once too Often*, and will be followed by the third act of *The Dublin Boy*, with Mr. and Mrs. Boucicault in the principal parts. Taking into consideration both the attractiveness of such a bill of fare and the claims which Mr. Benedict has upon all lovers of music, we can have no doubt that a full house will greet him on the occasion.

JENNY LIND AGAIN.—Mad. Otto Goldschmidt is about to give a series of grand concerts during the International Exhibition, prefaced (as usual) by three performances for the especial benefit of charities; the first for the Distressed Needlewomen, the second for the Consumptive Hospital in Brompton, already so greatly indebted to her; the third for the Royal Society of Musicians and the Society of Female Musicians.

THE VOCAL ASSOCIATION, having obtained the consent of Miss Louisa Pyne and W. Harrison, Esq., to give a Selection from Mr. Benedict's *Lily of Killarney*, will introduce, for the first time in the concert room, a Selection from this delightful Opera, on Wednesday evening next, April 9th, St. James's Hall. The solo singers are Miss Banks, Miss Augusta Thomson, Mr. Swift, Mr. Tennant, and Mr. Santley. The choir (of 200 voices) will sing the Boatmen's Chorus. Mr. Benedict will conduct the performance.

THE "NE PLUS ULTRA" AND THE "PLUS ULTRA."—In contrasting the *Ne Plus Ultra* of Woelfl with the *Plus Ultra* of Dussek, the superiority of Woelfl as a musician has sometimes been cited, in contradistinction to Dussek's far higher claims as an imaginative and poetical composer. "See"—argue the Woelflites—"how clear and symmetrical is Woelfl's first movement compared with that of Dussek." "Granting this to be true"—retort the adherents of Dussek—"see with what different materials they had to deal: Woelfl was trimming a garden—Dussek clearing a forest."—Dussek's "*Plus Ultra*"—edited by J. W. Davison.

"ANGELINA" AND BENNETT'S FOURTH CONCERTO.—I at the gem of the concert, was unquestionably Mad. Goetz's charming and irreplaceable rendering of the slow movement from Dr. Sterndale Bennett's concerto in F minor, the last of the four which we owe to his reluctant pen. It is also the most popular, if the word can be rightly applied to the compositions of a man whose writings, however cherished though they must always be by the musician, are shaped in too delicate a fashion to become "popular," in the widest sense of the word. If the fourth is better known than Dr. Bennett's earlier concertos, it is because the unelaborated grace of the barcarole engages the attention of all listeners; and certainly the masterly but unaffected manner in which its reposeful beauty was on Tuesday night elicited would have satisfied the composer himself. The lady, indeed, has every requisite for a great performer. Displaying so complete a command over the mechanical difficulties of the instrument as many can never retain after a whole lifetime of constant practice; possessing a touch of singular delicacy, and evidently sympathising, to a rare degree, with the intentions of the composer whom she interprets; Mad. Angelina Goetz might well assume, did she choose to do so, a high position among the pianists of Europe. Whether it was their estimation of the lady's powers that led the instrumentalists to take unusual care, we know not; but it is certain that the accompaniments to the barcarole constituted the best orchestral performance of the evening. It is to be regretted, however, that the first and last movements were omitted. Strangely enough, the concerto has only been played four times, even at the Philharmonic Concerts, in the space of twenty-three years. Of course, few pianists would like to attempt it, while the remembrance of Dr. Bennett's own playing is still fresh; but this reason could scarcely apply in the present instance, and it is a pity that the extreme length of the programme did not permit of the performance of the entire work.—*Daily Telegraph*.

Mlle. Kellogg (From *Dwight's Journal of Music*, March, 1862).—*Linda di Chamouni* was selected for the début of Miss CLARA LOUISE KELLOGG, on Tuesday evening. The sweet simplicity of the young Savoyard peasant girl is easily reproduced by the powers of a young girl, coming within the sphere of her experience and not forcing her to counterfeit passions of which youth and innocence can have but small conception. The opera is thus well adapted for a debutante.

We have rarely had occasion to record a more complete and genuine success than was won by Miss Kellogg on this occasion. An entire novice upon the stage, having appeared only some half dozen times in all, coming to us almost unheralded and unpuffed, indeed almost unknown, she has stepped into the position of a public favourite at a single bound. In person she is slender and graceful, with a pleasing face, intelligent and intellectual, rather than a beautiful one, capable of the most varied expression. Her voice is a pure high soprano, of that thin and penetrating quality that cuts the air with the keen glitter of a Damascus blade, wanting now, of course, in that volume and power which age and time will give, yet sufficient for all practical purposes; of course, furthermore, not so full in the lower register as it will be in time. She reminds us much of Adeline Patti as to the quality of her voice, and indeed in her execution, which is finished and thoroughly artistic, savouring little of the novice, but worthy of the experience of a longer study and maturer age. Every thing attempted is done with admirable precision, neatness and brilliancy that leave little to be desired. In the opening cavatina, "O luce di quest'anima," she exhibited at once these qualities, giving the air in a way that brought down the house in spontaneous applause. As she proceeded she evinced a rare dramatic talent and an apparent familiarity with the business of the stage that was truly remarkable. The grace and simplicity of manner that mark her, are, however, native and not acquired, and seem a real gift of nature. Through all the changes of the opera, she showed herself always equal to the demands of the scene, so that, as an actress, we should set her down as possessed of a rare instinct, if not, indeed, of positive *genius*. We do not remember any one in the character of Linda who has given it more acceptably than she.

MR. PITTMAN'S LECTURES ON THE OPERA.—Mr. Pittman's second course of Lectures on the Opera, delivered before the members of the London Institution, was concluded on Monday last. An investigation into the Vocal forms of the Opera as influenced by the Instrumental forms therein was the subject of the course which has been most favourably received by the subscribers. The theatre has been crowded nightly, and the interest of the lectures much enhanced by the superb manner, in which the illustrations have been rendered by Miss Augusta Thomson, Mr. Patey, Mr. Perren, Mr. Theodore Distin, Mr. Smythson, and Ladies and Gentlemen of the Chorus of the Royal Italian Opera.

M. SAINTON'S SOIREEES.—The third and last of these interesting performances took place on Tuesday evening. The programme contained two novelties—a quartet for stringed instruments, by Herr Meyer Lutz, and a trio for pianoforte, violin, and violoncello, by Auber. The quartet of Herr Lutz exhibits that earnest endeavour to do well which must always command respect. Every movement betrays the evidence of careful consideration, and, besides this, a resolution on the part of the author to be indebted to no other than his own inspiration for ideas. When it is remembered how few, even of the most practised and laborious among musicians, have succeeded in producing a quartet worthy to be ranked, at however great a distance, with the models which the genuine masters of the art have bequeathed us, the applause due to a new aspirant for so creditable an effort will hardly be withheld. Herr Lutz was lucky in having such exponents as M. Sainton, Herr Pollitzer, Mr. Doyle, and Mr. Paque, who all did their best to realize his intentions, and obtained very general and hearty approval for his work. The trio of Auber is delicious, from one end to the other a "pastoral," in the truest and most graceful sense. We can single out no particular feature for praise, inasmuch as each of the four movements is, in its way, perfection. That the style which the ripening of years matured into the musical embodiment of France itself is apparent throughout, may readily be surmised; but when it is stated that this trio is the composer's "*Opus I.*"—written at least 20 years before *Masaniello* and *Fra Diavolo*—many amateurs, indifferent, more or less, to the seductions of the opera, are likely to express regret that Auber should ever have been induced to devote his exclusive attention to dramatic music. It is fair to add, that in bringing forward this trio—which was played to perfection by Mr. Charles Hallé, at the piano (M. Sainton being violin, and Mr. Paque violoncello), the giver of these *soirées* has forestalled the Monday Popular Concerts—Mr. Arthur Chappell having announced it, months ago, as one of the "novelties" of the present season. The grand piece of the evening, however, was Mendelssohn's quartet in A minor (by the performers already named)—a work to the merits of which we have recently alluded, in appropriate terms of admiration. Often as M. Sainton's quartet-playing has been eulogised, he never, in our remembrance, has stood out so conspicuously as a thoroughly accomplished master. The whole quartet created an impression upon the audience, the genuine nature of which was not to be mistaken; and, irresistible as is the quaint and (taking into account the time at which it was written) unprecedented *scherzo*, the plaudits it elicited were scarcely more warm and unanimous than those accorded to the other three movements. M. Sainton's associates were quite up to the mark. Herr Pollitzer, as second violin, and M. Paque, as violoncello, sustained their well-earned reputation; but it would be unjust not to bestow a special word of praise upon the admirable playing of Mr. Doyle—a performer on the viola (as the frequenters of the Royal Italian Opera are aware) of equal capacity and intelligence. That a pianist like Mr. Hallé was not engaged exclusively to take part in a trio, may be well imagined. He joined M. Sainton in three of those exquisite pieces for pianoforte and violin, which a quarter of a century since—under the title of *Pensées Fugitives*—were conjointly written by M. Stephen Heller and Herr Ernst, and, as "*solo*," delighted his hearers with a *Sarabande*, *Gavotte* and *Musette* of J. S. Bach, followed by one of the liveliest "*pièces de Clavecin*" of Domenico Scarlatti—that very prolific composer (contemporary of Handel), of whose works scarcely more than a fourth have been perpetuated in type. The last of the *Pensées Fugitives* and the *presto* (a "*presto*" without compromise, as rendered by Mr. Hallé—such a "*presto*" as would have astonished the worthy Domenico, in his quiet domicile at Madrid) were both encoired and repeated, with, if possible, increased effect. The music of Herr Ernst is too rarely introduced now-a-days; but with one who can enter into its spirit so enthusiastically as M. Sainton, there is no reason why it should not be frequently heard. These *soirées* have been attractive for two reasons—first, as excellent performances of high-class music; and, secondly, as the medium of bringing forward several unknown compositions—among which the Trio of Auber, and the Sonata, for pianoforte and violin, of Mr. Lindsay Sloper (at the second *soirée*), may be cited, as likely to be heard again and again, at concerts where sterling music is looked upon as the chief desideratum.

Letters to the Editor.

THE ILLUSTRATED SPORTING LIFE AND MUSIC HALL.

SIR,—There has recently appeared a new journal, having the title of "The Illustrated Sporting Life and Musical Review." The association in this "heading" being peculiar, I am led to consider in what sense music is a sport. Taking the word "sport" to be a pastime, there might at first sight appear to be something in it, but only with respect to those who regard music from its very lowest point of view. Seen by the eye of the soul, or felt as it is by all who know it to be a Divine spark, such as was kindled in the breast of a Beethoven, a Mozart, or a Handel, it is very far from being a pastime. Thus regarded, music bears no relation at all to sport of any kind. A common principle links together such diversions as fighting, running, shooting, boxing, horse racing, and the like; but far as the poles are asunder is music from any and all of these. To imagine a sentiment in which there is sympathy between such a man as Joachim and "Dutch Sam," or "Brighton Bill," is to generalise to an extent that even Aristotle would not have allowed.

Musicians may go to the "Derby," but they do so, not because Blondin or Tom Sayers goes there, but because everybody is to be seen there. It is London's "day out." It is the Wednesday popular holiday. Horse racing strikes no particular chord in the musician's breast. He has no sympathy with the flats, naturals, or sharps that abound on Epsom Downs. His accidentals are necessary, but they do not play upon each other. Whatever discords he may introduce, he never forgets to resolve harmoniously. I repeat our vocation is not a sport, nor are the frequenters of the Philharmonic Concerts the patrons of the "prize ring;" nor is the pit of the Opera identical with what is called a "cock pit." Those who take an interest in the "performances" of "Deaf Burke" can find none in those of Beethoven, though it was his affliction to be deaf.

For these reasons I protest against the title of this new journal; and I beg to suggest, as a less inappropriate name, that the paper be called "The Illustrated Sporting Life and 'Music Hall' (not Musical) Review."

This suggestion illumines my mind with another, which I offer for the benefit of those whom it may concern. We occasionally see announcements to the effect that a "Staleybridge infant," or some other defeated pugilist, will take a benefit, when he respectfully invites his friends to "rally round him," assuring them that some excellent "sparing" will be exhibited. I do not remember where these displays usually take place; but I would venture to suggest the "boxing" element as being worthy the serious consideration of the proprietors of "music halls," when the "wondrous," the "inimitable," the "enchanted," and the "perfect" cease to draw. The change of title in the new journal which I have suggested will then be thoroughly applicable.

MUSICUS.

Mlle. ELENA CONRAN.—A concert was given on Thursday last, in the Salle Herz (Paris), at which Mad. Grisi and her *protégée* Miss Ellen Conran assisted, in conjunction with M.M. Graziani, Nandin, and other artists of celebrity. Miss Conran produced a great effect in several favourite *morceaux*, and in the English ballad, "Little Bertha," was loudly encoired. She also received a similar compliment with Mad. Grisi, in the well-known duet from *Norma*.

DUSSEK'S PLUS ULTRA.—This was altogether a truly great performance, but still not finer than Miss Arabella Goddard's rendering of Dussek's "Plus Ultra," which is as superior to the "No Plus Ultra" of Woelfl (to rival which it is supposed to have been written) as sunlight to fireworks. How chastely and beautifully she sang on her instrument the lovely second subject of the first movement; with what clearness, accent and force, she gave the ascending syncopated melodic outline, and its accompanying florid passages divided between both hands, which follow this second subject; how sweetly, tenderly, and passionately she rendered the delightful *adagio*, the exquisite delicacy and fancy that characterised her performance of the dreamy and poetical *scherzo*, together with the spirit and refined taste which distinguished her reading of the sportive and elegant *finale*, would tempt us to write an eulogistic essay, if time, space, and the patience of our readers might permit it. The simple statement, however, that this was one of the very finest specimens of pianoforte playing we ever listened to must suffice. Miss Arabella Goddard, with all her long list of artistic successes, never distinguished herself more honourably.

SINGING FISH.—M. de Thoron says that being in the Bay of Palion, situated north of the province of Esmeralda, in the Republic of Ecuador, he was suddenly startled by a deep humming noise, which he at first attributed to some large insect, but which upon inquiry turned out to be a kind of fish called Musicos by the people of the country. On proceeding further the sounds became so strong as to remind him of the strains of a church organ. These fish live both in salt and fresh water, since they are also met with in the river Mataja. They are not more than ten inches long, their colour is white, sprinkled with blue spots, and they will continue their music for hours without minding any interruption.

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His First Appearance in England.

THE ORCHESTRA

Has been selected from the magnificent band of the Philharmonic Society, and the Direction confided to Signor ARDITI.

FOR THE DIVERTISSEMENTS:

Mademoiselle LAMOREUX, Mademoiselle BIOLETTA, and Mademoiselle MOILACCHI.
Principal Danseur, Signor GARBAGNATI, of La Scala, Milan.

THE CHORUS

Has been selected with great care and discrimination, with numerous additions from the Italian Operas of Paris, Berlin, and Barcelona, and the Direction confided to Signor CHIAROMONTE, Maestro de Cois, of the Théâtre Impérial Italien, Paris.

Regisseur de Ballett	...	...	...	M. PETIT.	Suggestore	...	...	...	Signor FONTANI.
Regisseur	...	...	...	M. GRUA.	Stage Manager	...	...	...	Mr. GEORGE ELLIS.

The Military Band of the Grenadier Guards, under the Direction of Mr. D. GODFREY.

THE SCENIC DEPARTMENT

Has been confided to that talented artist, Mr. WILLIAM CALCOTT.

Musical Director	...	...	...	Signor ARDITI.	Artists Costumiers	...	...	...	Miss DICKENSON and M. Laureys.
The Machinery by	...	...	...	Mr. SLOMAN.	Gas Engineer	...	...	...	Mr. KIRBY.
				The Apointments by	...	...	...	...	Mr. BRADWELL.

The SEASON will commence on SATURDAY, APRIL 26th, when will be performed for the first time in this Theatre, Verdi's admired Opera of

UN BALLO IN MASCHERA

Ricardo, Signor GIUGLINI; Renato (his original character), Signor GIRALDONI, his First Appearance in this country; Samuele, Signor GASSIER, Tommaso, Signor BOSSI; Silvano, Signor CASABONI; Osca, Mademoiselle DARIO, her First Appearance in this Theatre; Ulrica, Madame LEMAIRE; and Amelia, Mademoiselle TITIENS.
Mademoiselle LAMOREUX will Dance in the Incidental Divertissements.
Conductor, Signor ARDITI.

The Subscription will consist of THIRTY NIGHTS, and the Terms will be as follows:—

PIT BOXES	-	-	-	-	-	-	-	-	150 Guineas
GRAND TIER	-	-	-	-	-	-	-	-	200 "
ONE PAIR	-	-	-	-	-	-	-	-	150 "
TWO PAIR	-	-	-	-	-	-	-	-	100 "
ORCHESTRA STALLS	-	-	-	-	-	-	-	-	25 "

All Subscriptions to be paid in advance.

The Box Office of the Theatre will open the 5th of April and afterwards remain open daily for Subscribers, from 10 to 6, under the direction of Mr. Nugent, where application for Boxes and Stalls are to be made. Also of Mr. Mitchell, Messrs. Ebers, Mr. Hookham, Messrs. Chappell, Mr. Bubb, Messrs. Cock & Hutchings, Bond Street, Mr. Sams, St. James's Street, Messrs. Cramer, Beale & Wood, Regent Street, Messrs. Hammond, Regent Street (late Jullien's), Messrs. Keith, Prowse & Co., Cheapside, and Messrs. Leader & Co., Opera Colonnade.
Her Majesty's Theatre, April 1862.